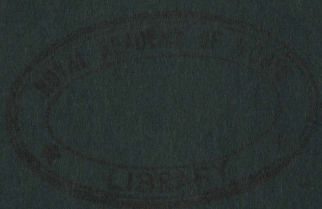




# Royal Academy of Music Prospectus 1971-2





# Royal Academy of Music

MARYLEBONE ROAD, LONDON, N.W.1.

## TERMINAL ARRANGEMENTS 1970/71

### MICHAELMAS TERM 1970

Term begins	Monday,	21st September
Half term begins	Monday,	2nd November
Term ends	Saturday,	12th December

### LENT TERM 1971

Term begins	Monday,	4th January
Half term begins	Monday,	15th February
Term ends	Saturday,	27th March

*Good Friday, 9th April — Easter Monday, 12th April*

### MIDSUMMER TERM 1971

Term begins	Monday,	26th April
Half term begins	Monday,	7th June
Term ends	Saturday,	17th July

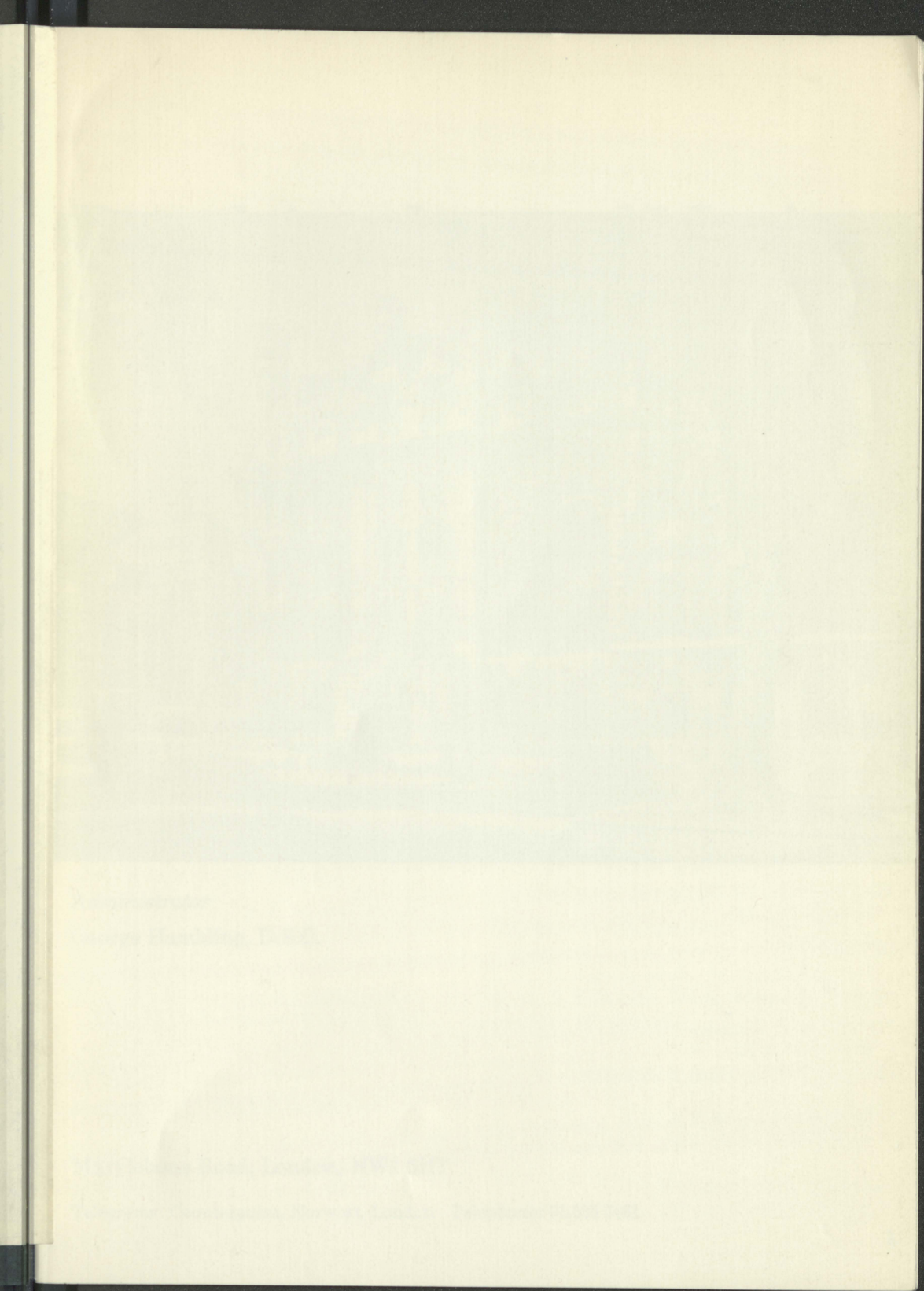
The Academy will be closed as follows :

#### EASTER HOLIDAY

Good Friday, 9th April to Monday, 12th April 1971 inclusive.

#### SPRING HOLIDAY

Saturday, 29th May to Monday, 31st May 1971 inclusive.





# Royal Academy of Music

## 150th Anniversary Year

Issued July 1971 All previous Prospectuses are cancelled

Instituted 1822. Incorporated by Royal Charter 1830

### *Patrons*

Her Majesty The Queen

Her Majesty Queen Elizabeth The Queen Mother

### *President*

H.R.H. The Duchess of Gloucester

### *Principal*

Anthony Lewis, C.B.E., M.A., Mus.B.(Cantab.), Hon. Mus.D.(Birmingham),  
Hon. R.A.M., Hon. F.T.C.L., Hon. G.S.M.

### *Warden*

Derek Gaye, M.A.(Cantab.), Hon. R.A.M., Hon. R.C.M., A.R.C.O.

### *Administrator*

George Hambling, D.S.C.

Marylebone Road, London, NW1 5HT

Telegrams: Counterpoint, Norwest, London Telephone: 01-935 5461

# Board and Governing Body

## *President*

H.R.H. The Duchess of Gloucester

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The Rt. Hon. Sir Benjamin Ormerod,  
P.C., Hon. LL.D., Hon. F.R.A.M.

## *Directors and Members of the Committee of Management*

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Michael Pelloe, Hon. F.R.A.M.  
S. O. Quin, Hon. F.R.A.M.  
S. James Saunders, T.D., F.C.A.,  
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The Principal  
The Warden

## *Finance Committee*

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Hon. F.R.A.M.  
Michael Pelloe, Hon. F.R.A.M.  
The Principal  
S. O. Quin, Hon. F.R.A.M.  
S. James Saunders, T.D., F.C.A., Hon. F.R.A.M.

## *Honorary Vice-President*

W. Graham Wallace, F.C.A., Hon. F.R.A.M.

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Anthony Lewis, C.B.E., M.A.,  
Mus.B.(Cantab.), Hon. Mus.D.  
(Birmingham), Hon. R.A.M.,  
Hon. F.T.C.L., Hon. G.S.M.

## *Warden*

Derek Gaye, M.A.(Cantab.), Hon.  
R.A.M., Hon. R.C.M., A.R.C.O.

## *Administrator*

George Hambling, D.S.C.

## *Registrar*

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Hon. A.R.A.M., Hon. R.C.M.

## *Senior Tutor*

Christopher Regan, B.Mus.(Lond.),  
F.R.A.M., F.R.C.O.

## *Lady Superintendent*

Mrs. Cedric Deller, O.B.E.,  
Hon. A.R.A.M.

—

## *Auditors*

Messrs. Gane, Jackson, Nelson &  
Freeman, Chartered Accountants

## *Solicitors*

Messrs. Field, Fisher & Co.

## *Bankers*

National Westminster Bank Ltd.,  
Harley Street Branch

## *Hon. Auditors*

The Rt. Hon. Sir Benjamin Ormerod,  
P.C., Hon. LL.D., Hon. F.R.A.M.  
S. O. Quin, Hon. F.R.A.M.

## *Physicians*

Clement C. Chesterman, O.B.E., M.D.,  
F.R.C.P.  
I. M. Ormerod, M.A., M.B., B.Chir.  
A. C. S. Bloomer, M.A., M.B., B.Chir.,  
M.R.C.S., L.R.C.P.

## *Dental Surgeons*

L. Dawson Squibb, L.D.S., R.C.S.  
D. Gilhooly, B.D.S., L.D.S., R.C.S.

## *Hon. Laryngologist*

L. F. W. Salmon, M.B.E., M.S., F.R.C.S.

# Professorial Staff

(T = Tutor)

### COMPOSITION, HARMONY, etc.

Timothy Baxter, A.R.A.M.  
 Steuart Bedford, B.A.(Oxon),  
 A.R.A.M., F.R.C.O.  
 Edgar Brice, M.A., D.Mus.(Oxon),  
 Hon. A.R.A.M., F.R.C.O.  
 Brian Brockless, B.Mus.(Lond.),  
 Hon. A.R.A.M.  
 Gavin Brown, M.A., B.Mus.(Oxon),  
 Hon. A.R.A.M., F.R.C.O.  
 Alan Bush, D.Mus.(Lond.),  
 Hon. D.Mus. (Dunelm.), F.R.A.M.  
 Cornelius Cardew, F.R.A.M.  
 R. H. Clifford-Smith, M.A.(Oxon),  
 D.Mus.(Lond.), F.R.A.M.,  
 Hon. R.C.M., F.R.C.O.  
 Noel Cox, B.Mus.(Lond.), F.R.A.M.,  
 F.R.C.O. (T)  
 M. E. Gwen Dodds, Mus.B.(Cantab.),  
 Hon. R.A.M.  
 Eric Fenby, O.B.E., Hon. R.A.M.  
 Norman Fulton, F.R.A.M.  
 John Gardner, B.Mus.(Oxon),  
 Hon. R.A.M.  
 Simon Harris, M.A., B.Mus.(Oxon),  
 Hon. A.R.A.M.  
 Margaret Hubicki, F.R.A.M. (T)  
 James Iliff, B.Mus.(Lond.), F.R.A.M.  
 Roy Jesson, M.A., B.Mus.(Oxon),  
 Ph.D.(Indiana), Hon. R.A.M. (T)  
 Malcolm Macdonald, M.A., Mus.B.  
 (Cantab.), Hon. R.A.M.  
 Hugh Marchant, F.R.A.M., A.R.C.O.  
 (T)  
 Geoffrey Pratley, B.Mus.(Dunelm.),  
 A.R.A.M.  
 Arthur J. Pritchard, D.Mus.(Dunelm.),  
 Hon. R.A.M., F.R.C.O., F.T.C.L. (T)  
 Christopher Regan, B.Mus. (Lond.),  
 F.R.A.M., F.R.C.O.

Stephen Rhys, B.Mus.(Lond.), A.R.A.M.  
 Patrick Savill, M.A., Mus.B.(Cantab.),  
 Hon. R.A.M., Hon. A.R.C.M.  
 Georgina Zellan-Smith, B.Mus.(Lond.),  
 A.R.A.M. (T)  
 Paul Steinitz, D.Mus.(Lond.), F.R.A.M.,  
 F.R.C.O.  
 Richard Stoker, A.R.A.M. (T)  
 Roy Teed, A.R.A.M.  
 Eric H. Thiman, D.Mus.(Lond.),  
 Hon. R.A.M., F.R.C.O.  
 Sarah Thomas, B.Mus.(Lond.), A.R.A.M.  
 Philip Tomblings, Hon. A.R.A.M.,  
 F.R.C.O. (T)  
 Sven Weber, B.Mus.(Lond.), A.R.A.M.  
 Arthur Wills, D.Mus.(Dunelm.),  
 Hon. A.R.A.M., F.R.C.O.

### AURAL TRAINING

Timothy Baxter, A.R.A.M.  
 Simon Harris, M.A., B.Mus.(Oxon),  
 Hon. A.R.A.M.  
 James Iliff, B.Mus., F.R.A.M.  
 Hugh Marchant, F.R.A.M., A.R.C.O. (T)  
 Christopher Regan, B.Mus.(Lond.),  
 F.R.A.M., F.R.C.O.  
 Eric H. Thiman, D.Mus.(Lond.),  
 Hon. R.A.M., F.R.C.O.  
 Madeleine Windsor, F.R.A.M. (T)

### PIANOFORTE

Sybil Barlow, F.R.A.M.  
 Patrick Cory, F.R.A.M.  
 Nigel Coxe, F.R.A.M.  
 Else Cross, Hon. A.R.A.M.  
 Ivey Dickson, F.R.A.M.  
 Leslie England, F.R.A.M.  
 Gordon Green, Hon. R.A.M.,  
 F.R.M.C.M.  
 Kyla Greenbaum, F.R.A.M.

Sidney Harrison, Hon. R.A.M.,  
F.G.S.M.

Ruth Harte, F.R.A.M. (T)

Jean Harvey, F.R.A.M.

Michael Head, F.R.A.M.

Harry Isaacs, F.R.A.M.

Frederic Jackson, F.R.A.M.

Roy Jesson, M.A., B.Mus.(Oxon),  
Ph.D.(Indiana), Hon. A.R.A.M. (T)

Guy Jonson, F.R.A.M. (T)

Alexander Kelly, F.R.A.M.

Joan Last, Hon. A.R.A.M.

Mildred Litherland, F.R.A.M.

Jean Mackie, A.R.A.M.

Hamish Milne, A.R.A.M.

Dennis Murdoch, F.R.A.M.

John Palmer, F.R.A.M.

Pamela Petchey, F.R.A.M. (T)

Lois Phillips, A.R.A.M.

Max Pirani, Hon. R.A.M.,  
Hon. R.C.M.

Alan Richardson, F.R.A.M.

George Rogers, Hon. A.R.A.M.

Georgina Zellan-Smith, B.Mus.(Lond.),  
A.R.A.M. (T)

Madeleine Windsor, F.R.A.M. (T)

## PIANOFORTE

### ACCOMPANIMENT

Geoffrey Pratley, B.Mus.(Dunelm.),  
A.R.A.M.

Rex Stephens, F.R.A.M. (T)

John Streets, F.R.A.M.

Madeleine Windsor, F.R.A.M. (T)

## ORGAN

Douglas Hawkrigde, F.R.A.M., F.R.C.O.

Douglas Hopkins, D.Mus.(Lond.),  
F.R.A.M., F.R.C.O., F.G.S.M. (T)

Geraint Jones, F.R.A.M.

Arnold Richardson, F.R.A.M.,  
Hon. F.R.C.O.

Martindale Sidwell, F.R.A.M., F.R.C.O.

## HARPSICHORD

Geraint Jones, F.R.A.M.

Roy Jesson, M.A., B.Mus.(Oxon),  
Ph.D.(Indiana), Hon. R.A.M. (T)

## SINGING

May Blyth, F.R.A.M.

Kenneth Bowen, M.A., Mus.B.(Cantab.),  
B.A.(Wales), Hon. A.R.A.M.

Henry Cummings, F.R.A.M.

Jean Austin Dobson, A.R.A.M.

Jean Mackenzie Greive, A.R.A.M.

Olive Groves, F.R.A.M.

Mary Hamlin, A.R.A.M.

Philip Hattey, A.R.A.M.

Roy Henderson, C.B.E., F.R.A.M.

Raimund Herinx

Mary Jarred, Hon. R.A.M.

Mary Makower, Hon. A.R.A.M.

Joy Mammen, Hon. A.R.A.M.

Flora Nielsen, Hon. R.A.M.

Constance Shacklock, O.B.E., F.R.A.M.

Marjorie Thomas, Hon. R.A.M.,  
F.R.M.C.M.

## VIOLIN

Lionel Bentley, Hon. R.A.M.

Derek Collier, F.R.A.M.

Sidney Griller, C.B.E., F.R.A.M.

Frederick Grinke, F.R.A.M.

Jean Harvey, F.R.A.M.

Ralph Holmes, F.R.A.M.

Emanuel Hurwitz, F.R.A.M.

Marjorie Lavers, F.R.A.M.

Jack McDougal, Hon. A.R.A.M.

Hugh Maguire, F.R.A.M.

David Martin, F.R.A.M.

Clarence Myerscough, A.R.A.M.

Manoug Parikian, Hon. R.A.M.,  
F.T.C.L.

Rosemary Rapaport, F.R.A.M.

Trevor Williams, F.R.A.M.

## VIOLA

Winifred Copperwheat, F.R.A.M.

Gwynne Edwards, F.R.A.M.,  
Hon. R.C.M.  
Max Gilbert, F.R.A.M.  
Stephen Shingles, A.R.A.M.

#### VIOLONCELLO

Joan Bonner, F.R.A.M.  
Douglas Cameron, F.R.A.M.  
Florence Hooton, F.R.A.M.  
Vivian Joseph, F.R.A.M., Hon. F.T.C.L.  
Derek Simpson, Hon. M.A.(Newcastle),  
F.R.A.M.

#### DOUBLE BASS

John Walton, F.R.A.M.

#### FLUTE

Derek Honner, F.R.A.M.  
Norman Knight, F.R.A.M.  
Betty Mills, A.R.A.M.  
Gareth Morris, F.R.A.M.

#### OBOE

Evelyn Rothwell Barbirolli,  
Hon. R.A.M.  
Neil Black, B.A.(Oxon), Hon. R.A.M.  
Leonard Brain, B.Sc.(Lond.), F.R.A.M.  
Janet Craxton, F.R.A.M.  
Michael Dobson, A.R.A.M.  
Margaret Eliot, Hon. R.A.M.

#### CLARINET

John Davies, F.R.A.M. (T)  
Georgina Dobrée, A.R.A.M.  
Alan Hacker, F.R.A.M.

#### BASSOON

Gwydion Brooke, F.R.A.M.  
Anthony Judd, A.R.A.M.  
Ronald Waller, A.R.A.M.

#### SAXOPHONE

John Dankworth, A.R.A.M.

#### RECORDER

David Munrow, M.A.(Cantab.),  
Hon. A.R.A.M.

#### HORN

James Brown, O.B.E., Hon. A.R.A.M.  
Ifor James, F.R.A.M.  
Barry Tuckwell, O.B.E., Hon. R.A.M.  
Keith Whitmore

#### TRUMPET

Sidney Ellison, F.R.A.M. (T)  
William J. Overton, Hon. R.A.M.

#### TROMBONE

Sidney F. Langston, Hon. R.A.M.

#### TUBA

John Fletcher, Hon. A.R.A.M.

#### TIMPANI AND PERCUSSION

James Blades, Hon. R.A.M.

#### HARP

Osian Ellis, C.B.E., Hon. D.Mus.(Wales),  
F.R.A.M.  
Enid Quiney, A.R.A.M.

#### GUITAR

Hector Quine, Hon. A.R.A.M.

#### FENCING

John Parkins, Hon. A.R.A.M.

#### FRENCH

Jean Parzy, Hon. A.R.A.M.

#### GERMAN

Eleanor Lester, B.A., Hon. A.R.A.M.

#### ITALIAN

Dr. Lella Alberg, Hon. A.R.A.M.

## Junior Exhibitioners' Course

### *Composition*

Gareth Walters, A.R.A.M.

### *Pianoforte*

Jean Anderson, A.R.A.M.

Maisie Balch, A.R.A.M.

Yvonne de Rowen, A.R.A.M.

Christopher Elton, A.R.A.M.

Ruth Harte, F.R.A.M.

Malcolm Hill, M.Mus., F.R.C.O.

Frances Holmes, A.R.A.M.

Pamela Jaquarello

Margaret MacDonald, A.R.A.M.

Priscilla Naish

Norah Newby, A.R.A.M.

Valerie Pardon, B.Mus.(Lond.)

Cynthia Phillimore, A.R.A.M.

Lois Phillips, A.R.A.M.

Helen Piena, A.R.A.M.

Antony Saunders, A.R.A.M.

Lillian Seccombe, A.R.A.M.

Olga Wilson

Barbara Withers, A.R.A.M.

### *Singing*

Elizabeth Cooper, A.R.A.M.

### *Violin*

Shirley Barraclough

Barbara Chipper

Margit Hegedus

Mary Leaf

Jack McDougal, Hon. A.R.A.M.

Ivor McMahon, A.R.A.M.

Sheila Nelson, B.Mus.(Lond.)

Jill Thoday

Susan Thorpe

Brian Underwood, A.R.A.M.

### *Viola*

Ursula Stedman

### *Violoncello*

Gregory Baron, A.R.A.M.

Lilly Phillips, F.R.A.M.

Susan Sheppard

### *Double Bass*

Doris Greenish, F.R.A.M.

### *Flute*

Derek Honner, F.R.A.M.

Maija Lielausis

### *Oboe*

Margaret Eliot, Hon. R.A.M.

Cynthia Phillimore, A.R.A.M.

### *Clarinet*

Christopher Ball, A.R.A.M.

Colin McGuire

### *Bassoon*

Frances Holmes, A.R.A.M.

### *Trumpet and Trombone*

William Houghton, A.R.A.M.

Edward Spratt, A.R.A.M.

### *Horn*

Irene Burden

### *Percussion*

Anne Collis, A.R.A.M.

### *First and Second Orchestras*

Sidney Ellison, F.R.A.M.

### *Classes and Choirs*

Michael Burbidge

Elizabeth Cooper, A.R.A.M.

Priscilla Naish

Stephen Rhys, B.Mus.(Lond.),  
A.R.A.M.

Clive Timms, B.Mus. (Birmingham)

### FIRST ORCHESTRA

Maurice Handford, F.R.A.M.

### CHAMBER ORCHESTRA

The Principal

Neville Marriner, Hon. R.A.M.

### SECOND ORCHESTRA AND ADVANCED CONDUCTORS' COURSE

Maurice Miles, F.R.A.M.

### THIRD ORCHESTRA AND FIRST-YEAR CONDUCTORS' COURSE

Maurice Miles, F.R.A.M.

### ORCHESTRAL TECHNIQUE

Paul Beard, O.B.E., F.R.A.M., F.G.S.M.

### ORCHESTRATION

Leighton Lucas, Hon. R.A.M.

### CHAMBER MUSIC

Sidney Griller, C.B.E., F.R.A.M.

Gwynne Edwards, F.R.A.M., Hon. R.A.M.

John Gardner, B.Mus.(Oxon),

Hon. R.A.M.

Wilfrid Parry, Hon. R.A.M., F.T.C.L.

### CHOIR

Frederic Jackson, F.R.A.M.

### CHAMBER CHOIR

The Warden

### CHOIR TRAINING AND ORGAN ACCOMPANIMENT

Douglas Hopkins, D.Mus.(Lond.),  
F.R.A.M., F.R.C.O., F.G.S.M.

### OPERA CLASS

John Streets, F.R.A.M. (Director)

Steuart Bedford, B.A.(Oxon),

A.R.A.M., F.R.C.O.

Tom Hammond, Hon. A.R.A.M.

Mary Nash, A.R.A.M.

### HISTORY OF MUSIC AND MUSICAL REPERTOIRE

John Gardner, B.Mus.(Oxon),

Hon. R.A.M.

Simon Harris, M.A., B.Mus.(Oxon),

Hon. A.R.A.M.

Arthur Jacobs, M.A.(Oxon),

Hon. R.A.M.

Roy Jesson, M.A., B.Mus.(Oxon),

Ph.D.(Indiana), Hon. R.A.M.

### CLASSES IN MEDIAEVAL AND RENAISSANCE MUSIC

David Munrow, M.A.(Cantab.),

Hon. A.R.A.M.

### JUNIOR EXHIBITIONERS

M. E. Gwen Dodds, Mus.B.(Cantab.),

Hon. R.A.M.

### LIBRARIAN

Jane Harington, Hon. A.R.A.M.

## HISTORY AND PREMISES

The Royal Academy of Music, which is one of the oldest institutions of advanced musical training in Europe, was founded in 1822 through the exertions of John Fane (Lord Burghersh), Eleventh Earl of Westmorland, and began its public work in 1823 under direct patronage of His Majesty King George IV, who granted it a royal charter in 1830. The Royal Academy has enjoyed the Patronage of the reigning Sovereign ever since.

The present main building in Marylebone Road was erected in 1910-11 to the design of Sir Ernest George and Alfred Yeates. It contains a large hall (the Duke's Hall), a smaller concert/lecture hall and a well-equipped theatre for opera performances, besides many classrooms, seminar rooms and studios for private tuition.

The Royal Academy also has premises in York Terrace (immediately behind and connected to the main building), where is located the fine new accommodation for the Library. This was opened by Queen Elizabeth the Queen Mother in 1968. The Library possesses important manuscripts and early printed music to which specialists are given access. For general use there are very extensive reference and lending collections available to professors and students. In 1938 Sir Henry Wood (Conductor of the Students' Orchestra 1923-44) presented to the Royal Academy his library of 3,000 orchestral scores and 2,000 complete sets of orchestral parts. Other bequests and gifts have

continually increased the range and scope of the Library.

The Manson Room is equipped for the study of modern music and the Arnold Bax Room houses the collection of modern pictures left to the Academy by the late Harriet Cohen. In addition, the Academy has received from generous donors many valuable instruments which are allotted for the use of talented students, under certain conditions.

## COURSES OF STUDY

There are two main courses – the Performers' Course (which includes Composition) and the G.R.S.M. (Graduate of the Royal Schools of Music) Course. Both courses are basically of three years' duration, but many of those taking the Performers' Course will be expected to remain for advanced training for at least a further year. This advanced training, available to those who have satisfactorily completed a three-year course, will be of a more specialised nature, with some reduction in fees. Performers' Course students will normally be expected to have taken their L.R.A.M. Diploma before the end of the three-year course. Courses are full-time; there are no facilities for part-time study. Annual Examinations are held during the Summer Term. All academic arrangements are subject to the approval of the Principal.

## PERFORMERS' COURSE

The course includes weekly lessons and classes as follows:

A principal study (one hour). For advanced students who have completed three years – one hour and a half.

A second study (half an hour).

Music Techniques (Harmony, etc.)  
(half an hour individual tuition or an equivalent time in class).

Aural training and sight-singing  
(one hour).

History of music and musical style.

Foreign languages (for those taking  
singing as a principal study).

In addition, classes, seminars or  
lectures are available to students at  
various stages of the course, dealing  
with Repertoire, Interpretative  
Analysis and Musical Criticism.  
Students may also apply to take part in  
Master-Classes given by distinguished  
international artists from time to  
time.

The following subjects may be taken  
as principal or second study:

Composition	Flute
Pianoforte	Oboe
Pianoforte accom-	Clarinet
paniment ( <i>advanced</i>	Bassoon
<i>students only</i> )	Horn
Organ	Trumpet
Harpsichord	Trombone
Singing	Tuba
Violin	Timpani and
Viola	Percussion
Violoncello	Harp
Double Bass	Guitar

The following subjects may be taken as  
second study only: History of Music,  
Recorder, Viola da gamba, Lute,  
Saxophone. Orchestral playing, choral  
singing, chamber music, orchestration,  
opera, and choir training (for students

taking organ as their principal study)  
are available without extra fee for  
those who are considered to be ready  
for these studies. A Professional  
Certificate is awarded to students who  
reach a satisfactory standard at the  
end of a three-year course.

#### G.R.S.M. (*Graduate of the Royal Schools of Music*) COURSE

This three-year course, covering  
performance, music techniques  
(harmony etc.), keyboard harmony,  
history and analysis, leads to the  
Diploma 'Graduate of the Royal  
Schools of Music, London' which is  
awarded to successful candidates after  
an examination held jointly with the  
Royal College of Music. The Diploma  
is recognised by the Burnham  
Committee as entitling the holder to  
receive an addition to salary on  
graduate basis. In order to achieve  
the status of Qualified Teacher,  
students must take a further year of  
training (in which particular emphasis  
is laid on the study of teaching methods  
and their practical application) that is  
available at various University  
Departments of Education and at  
certain Colleges of Education, and  
entitles successful students to a Music  
Teacher's Certificate.

Training for the G.R.S.M. Course can  
only be begun in the Autumn Term  
each year, and students must be  
eighteen years old by the 31st December  
in the year in which they begin the  
course. Candidates must have obtained  
a minimum of five 'O' level passes in  
the G.C.E., or an equivalent that is  
acceptable to the Department of  
Education and Science. (A Grade 1

Pass in the C.S.E. is rated as the equivalent of a G.C.E. 'O' level Pass.) Candidates must have a good keyboard facility, and are required to take a keyboard instrument as their principal or second study. Examinations have to be passed at the end of each year's training, and students who fail to qualify in these may be required to repeat a year of the course or withdraw from it altogether. A special Syllabus is available on request.

### UNIVERSITY DEGREES

Students may prepare for degrees in music of London, Durham or Dublin Universities. Applicants must satisfy the minimum entrance requirements of the University concerned and are required to attend the normal entrance examination at the Academy.

### ORCHESTRAS

There are four orchestras. Admission to the First Orchestra and the Chamber Orchestra is by audition. The First and Second Orchestras have two three-hour rehearsals weekly, the Chamber Orchestra and Third Orchestra one rehearsal a week. All orchestras give concerts at least once a term.

### CHOIRS

The Choir meets for a two-hour rehearsal once a week and presents major choral works in collaboration with the First Orchestra or Chamber Orchestra at regular intervals. The Chamber Choir meets for a one-hour rehearsal once a week. There are also smaller choral ensemble classes for students taking singing as a principal study.

### CHAMBER MUSIC

Students have the opportunity of forming ensembles of every kind and a large number of string quartets and chamber music groups with and without piano receive regular training at various levels. Ensembles appear frequently at concerts and can compete for prizes and other awards.

### OPERA CLASS

The opera class is for the training of singing students who are considered to possess the necessary qualifications. Operas are rehearsed, in preparation for performance, on lines similar to those prevailing in professional opera companies. In addition to the opportunity to perform opera and increase their repertoire, students are given tuition in the interpretation of operatic music and in stage movement. The more advanced students are also given opportunities to acquire experience in stage-managing and producing. Conducting students are offered facilities for répétiteur work and rehearsal conducting.

### CONDUCTORS' CLASS

Entry to the Conductors' Class is by competitive examination held annually in June. The Class is normally restricted to four students in each of the two divisions – Advanced and First-year; preference is normally given to students already in the Academy. Tuition includes: baton technique, repertoire, score-reading and conducting experience with the Second and Third Orchestras.

## CONCERTS

Participation in concerts, particularly by those taking the Performers' Course, is regarded as an integral part of professional training, and substantial opportunities for concert experience are provided whether in one of the halls in the Academy or in various locations outside. The weekly Tuesday lunch-hour concerts in the Lecture Hall, and the Wednesday concerts at 5 p.m. in the Duke's Hall are open to the public.

## REVIEW WEEKS

At the end of the Autumn and Spring terms there are 'Review Weeks' devoted to intensive concert-giving, special extra-curriculum musical activities and lectures on the subjects of general artistic, social and scientific interest.

## SCHOLARSHIPS AND PRIZES

There are numerous scholarships, exhibitions and prizes available to students. Details of scholarships offered for competition are obtainable in January by application to the Examinations Manager. The closing date for applications in 1972 is Monday 7th February. Competitions are held in the Spring Term.

## TUTORS

Every student is allocated to a tutor, from whom advice can be sought on general academic and personal questions.

## TUITION ARRANGEMENTS

The allocation of students to Professors is at the discretion of the Principal. Any change in a student's curriculum, whether of subject or professor, must be approved by the Principal or Senior Tutor in writing; *students are not permitted to negotiate directly with Professors with reference to such changes.*

## ADMISSION

*Entrance examinations for entry in the Autumn Term 1972 will be held at the Academy from 17th to 21st April.*

Application for admission, on the official entry form *together with the entrance fee of £3.50*, must reach the Registrar not later than 1st January. If the applicant is not considered eligible for the entrance examination the entrance fee will be refunded. All candidates are required to attend an entrance examination at the Academy: they will be expected to perform to a high standard two contrasting pieces of their own choice in their principal study, and one piece of their own choice in their second study; they will also be given sight-reading, ear tests and questions on general musicianship. Students of composition should send to the Registrar examples of their work at least four weeks before the date of the entrance examination. An accompanist will be provided.

Overseas applicants will normally be expected to offer tape-recordings of their performances. If these are satisfactory they will be invited to attend Entrance Examinations during

the two weeks immediately preceding the Autumn Term, in order to avoid unnecessary travel. Candidates who are offered such an examination are asked to contact the Academy on their arrival in London, so that suitable arrangements can be made. It must be understood that the offer of an entrance examination in no way guarantees admittance to the Academy.

Students wishing to take the G.R.S.M. Course must have obtained the requisite number of passes in the G.C.E., as outlined on page 10.

#### POST-GRADUATE ENTRY

Suitably qualified post-graduate students may be admitted for a course of one or more years; application should be made as above. They will be expected to offer an advanced standard of performance.

#### COURSES FOR JUNIORS

There are two types of courses for Juniors:

(a) The Junior School, which provides tuition on half a day a week for a limited number of students of exceptional promise below the age of full students. Applications for admission should be made to The Warden, from whom further particulars may be obtained.

(b) The Junior Exhibitioners' Course. Exhibitions are awarded by Local Education Committees to children still attending school who are accepted (by annual audition) for the Saturday morning course, which offers comprehensive musical instruction with classes, choirs, orchestras and chamber music groups, as well as

individual instrumental teaching.

The average age of entrants is eleven, but there are no rigid limits. Places are also available for private fee-paying candidates: application should be made to the Director, Junior Exhibitioners' Course.

#### DATES OF TERMS

For the Academic Year 1971-2 these will be:

Autumn Term: 20th September (*new students 18th September*)-11th December

Spring Term: 10th January-30th March

Summer Term: 1st May-22nd July

#### FEEES

The tuition fees are £330 a year (£110 a term). Advanced Students in their fourth year and post-graduate students may be eligible to take a reduced curriculum, the fees for which are £150 a year (£50 a term).

*London University B.Mus.*

Students wishing to prepare for this degree pay an additional £12 per term.

*Junior School*

£23 per term.

*Junior Exhibitioners' Course*

£21 per term.

*Optional Extras*

Any of the subjects taught in the Academy may be taken as an extra study, subject to the permission of the Principal or the Senior Tutor, at a fee of £21 per term for weekly lessons of half an hour each.

All fees are payable in advance before the beginning of each term, and a term's notice of withdrawal by a student must be received in writing

by the Administrator, otherwise a term's fees are payable in lieu of notice. Fees may be increased at the discretion of the Governing Body.

#### *Compulsory Extras*

Library subscription – £4 initial charge (£2 refunded on leaving the Academy, provided all borrowed material has been returned).

Students' Union subscription – £5.25 per annum.

### ACCOMMODATION

The Academy is non-residential, but the Lady Superintendent will give advice about accommodation in London.

### PRACTISING FACILITIES

During the daytime it is only occasionally possible for students to practise at the Academy, but there are practising facilities at the Wigmore Hall Studios. Rooms at the Academy are available between 6 and 8.45 p.m. from Monday to Friday, and 2 to 6 p.m. on Saturday and Sunday during term.

### ATTENDANCE

Students are expected to take full advantage of the facilities offered to them at the Royal Academy and to be prepared to attend at least three or four days each week. (There is a Students' Canteen where meals can be obtained at low prices.)

If students are unavoidably prevented from attending any lesson or class, they are required to give notice in

advance direct to the Professors concerned. In cases of illness other than of a minor character, notice must be sent to the Lady Superintendent together with a medical certificate.

### GENERAL REGULATIONS

I. All orders for the government and regulation of the Academy shall be issued by the Governing Body.

II. Students shall be admitted at the beginning of each Autumn Term.

III. Students shall be required, on entering the Academy, to sign an Agreement binding themselves to keep all the rules of the Academy, to obey those in authority over them, to carry out the course of study appointed by the authorities of the Academy, and to attend for that purpose during at least three consecutive terms. The father or guardian of a student will be required to sign a minute of approval, appended to the Agreement, binding him to pay fees for the said three terms.

IV. No student is permitted to study, outside the Academy, any subject which he or she may be studying in the Academy.

V. Students are expected to attend all lessons and classes regularly and punctually. Those failing to record at least 75% attendance may not be eligible to enter for the Annual Examinations.

VI. Students absent through illness must immediately send written notification to the Lady Superintendent, with a medical certificate.

VII. Students are required to attend all rehearsals and performances as called upon by the Principal, unless they have special permission to be absent.

VIII. The Principal may veto the acceptance of a public performance or recital by a student should he consider it contrary to the interests of the student or the Academy.

IX. Classes and lessons officially approved may not be altered without permission from the Principal or Senior Tutor.

X. All fees shall be paid in advance, and at least a term's notice of the withdrawal of a student shall be given. Failing the due receipt of such notice by the Administrator, the fees for a term shall be payable.

XI. The Governing Body may refuse the entry or re-entry of any student.

XII. Any infringement of the Regulations, or any discreditable conduct, shall subject the student, at the discretion of the Governing Body, to suspension or dismissal from the Academy.

## DISTINCTIONS AND DIPLOMAS

The distinctions and diplomas granted by the Royal Academy of Music are as follows:

### (a) Fellow (F.R.A.M.).

This distinction is limited to two hundred and fifty Fellows. Past students who have distinguished themselves in any of the subjects

which form part of the course of study at the Academy, or who have rendered distinguished service to it may, on the recommendation of the Governing Body and the written certificate of the principal music professor, be elected by the Directors 'Fellows of the Royal Academy of Music'.

(b) Honorary Fellow (Hon. F.R.A.M.). Honorary Fellows are friends of the Royal Academy of Music who have rendered signal service to the institution and who are not professional musicians.

(c) Honorary Member (Hon. R.A.M.). Honorary Members are distinguished musicians of any country elected by the Governing Body in virtue of the power expressly conferred upon them by the Charter.

(d) Associate (A.R.A.M.). This diploma is conferred only on past students of the Academy who have distinguished themselves and whom the Governing Body shall recommend to the Directors for such distinction.

(e) Honorary Associate (Hon. A.R.A.M.). Honorary Associates are friends of the Royal Academy of Music who have rendered signal service to the institution and who have not been students at the R.A.M.

(f) Licentiate (L.R.A.M.). This diploma is granted, after examination, to external as well as internal students, in teaching or performing (see special syllabus for details).

(g) G.R.S.M. (London).

The diploma of Graduate of the Royal Schools of Music is granted after examination jointly with the Royal College of Music.

#### R.A.M. CLUB

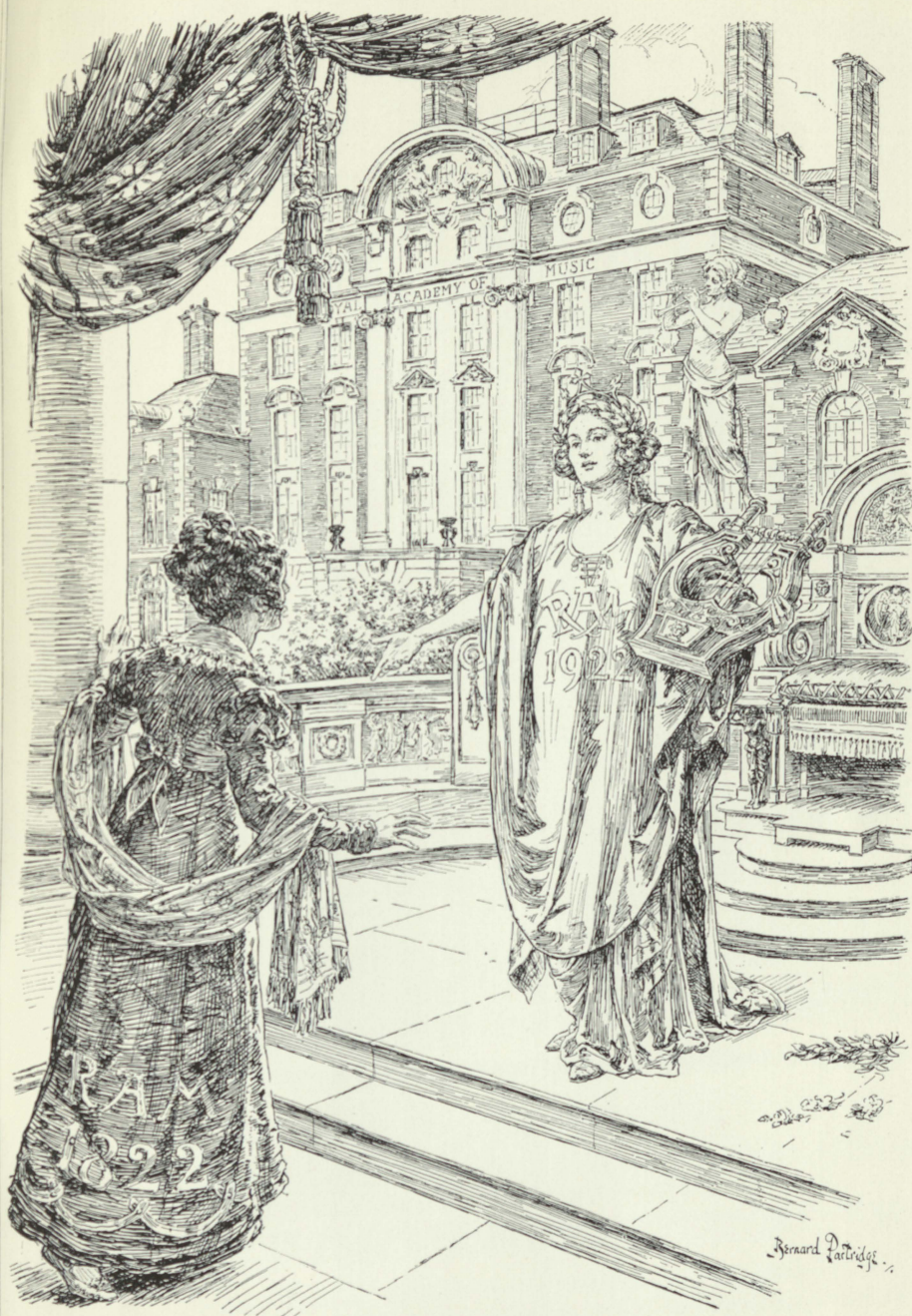
The R.A.M. Club was founded in 1889, with the object of promoting social activities among those who are, or have been, connected with the Royal Academy of Music. Meetings – social and musical – are held periodically, and the R.A.M. Magazine, published twice a year, in June and December,

is sent to all members. Further particulars may be obtained from the Hon. Secretary of the Club, at the Academy.

#### R.A.M. STUDENTS' UNION

The Union, founded in 1967, is designed to promote co-operation among its members for social, cultural and athletic activities, and to provide a channel of communication between the students and the R.A.M. authorities. The annual membership fee of £5.25 also entitles members to receive the R.A.M. Magazine.

*From the drawing by Bernard Partridge celebrating the Academy's Centenary in 1922 and printed in Punch on 19th July that year. Reproduced by permission of Punch.*



## PROMISE AND FULFILMENT.

A HUNDRED YEARS OF THE ROYAL ACADEMY OF MUSIC.

